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The Development of the Form of the Vocal Fugue

THE DEVELOPMENT OF THE FORM OF THE VOCAL FUGUE

BY

JESSIE MARIA GADDIS

THESIS

FOR THE

DEGREE OF BACHELOR OF MUSIC

IN

MUSIC

SCHOOL OF MUSIC

UNIVERSITY OF ILLINOIS

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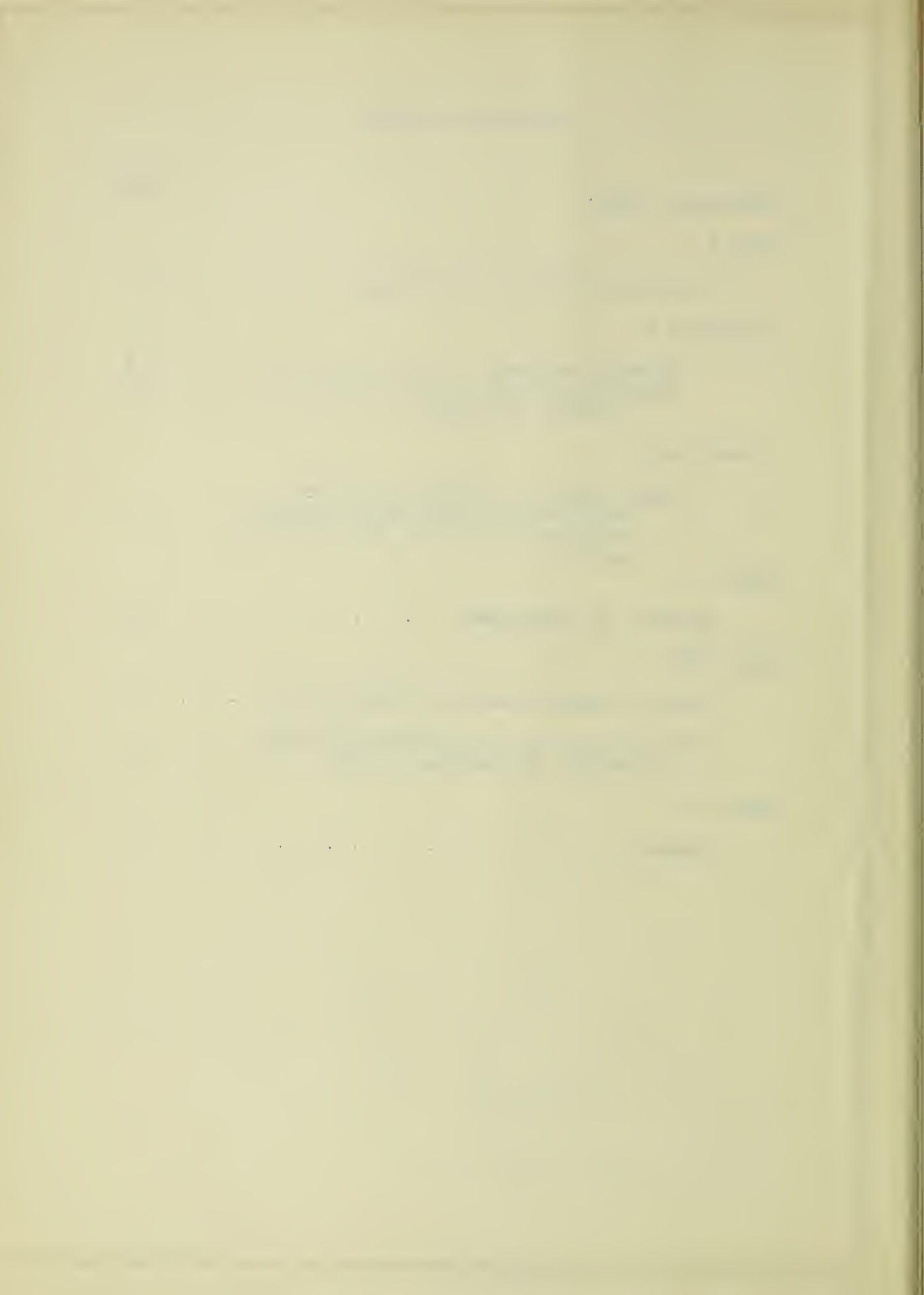
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THE DEVELOPMENT OF THE FORM OF THE VOCAL FUGUE

PART I SECTION I

The General Form of the Fugue

Let us first look at the different forms of a fugue and the different sections which comprise a fugue.

"A fugue is a musical movement in which a definite number of voices combine in stating and developing a single theme, the interest being cumulative."

The above is the definition given by Grove's Dictionary. James Higgs gives the following and somewhat different definition:

"The fugue is a musical composition developed according to certain rules of imitation from a short theme or phrase called a subject."

Fugues may be classified as:

- 1 - Real
- 2 - Tonal
- 3 - Fugues of Imitation
- 4 - Irregular - merely pieces in fugal style

or

- 1 - Vocal
- 2 - Instrumental
- 3 - Mixed

We are chiefly concerned with the vocal fugue.

Every fugue must contain:

- 1 - A subject
- 2 - An answer

3 - A counter-subject

4 - and usually the stretta

To these are usually added:

1 - Codetta

2 - Episode

3 - Pedal

4 - Coda

5 - Canon

Certain artifices are used to add to the interest, such as:

1. The employment of imitations formed by the use of certain parts of the subject and counter-subject.
2. The transposing of the subject into different keys.
3. The inversion of the subject by contrary motion.
4. The introduction of a second subject which will permit being combined with the first subject and the counter-subject.
5. The stretta may be combined in various ways each time drawing the subject and answer close together.
6. The uniting at the same time of the subject and its inversion in contrary motion.
7. The manner of combining the subject, counter-subject and stretta.

The Subject.:- The subject is the chief theme of the composition and must adhere to the following rules:

1. The length must be moderate.
2. It must be free from modulations except into the principal or the dominant key.

3. It must be of such a nature as to be easily recognized.

The selection of words will determine the length of the subject. It must neither be too long or too short. The words must express a meaning and be very condensed for the principal movement. There must be one or two additional sentences to which the musical codas, the interludes and the counterpoint may be placed according to the sense of the words. For the recurring counterpoint a short sentence or even a word will suffice. "Hallelujah" may be used for the subject as it means "praise the Lord." "Hallelujah" is a remarkable word as it has an accent on each four syllables. No note can be prolonged except the last note of the subject or the last note of the subject may be entailed in the answer.

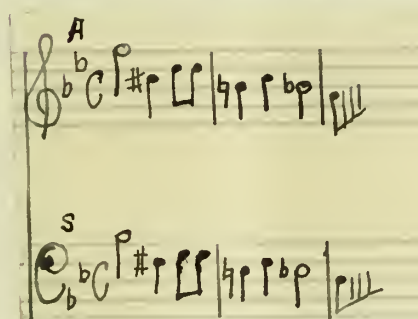
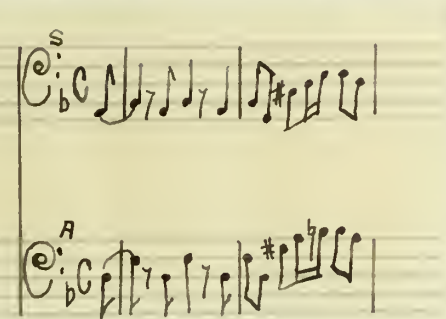
The Answer.- The answer is the correlative of the subject. The relation of the subject and the answer determines the whole character of the fugue. Essentially the answer may be regarded as a transposition of the subject, but only under certain conditions. The answer must be regarded from the melodic and not the harmonic viewpoint. A subject in the tonic with no modulations is answered by the transposition of the subject up a fifth to the dominant, or down a fourth to the dominant. The tonic answers the dominant and the dominant the tonic at the beginning and the end of the answer, but this will prove variable. In rare cases the answer may be in contrary motion which is called a Fugue by Inversion. In very rare cases there are answers by augmentation or diminution.

Examples of Chromatic Fugues

"They loathed to drink the water" 'Israel in Egypt' (Händel).

"Mass in C minor" - Mozart.

The answer in exact, simple transposition is characteristic of a real fugue. If the answer involves variations, the fugue is tonal

Real Answer	Tonal
Haydn - "4th Mass"	Mendelssohn - "Elijah"
	

The answer repeats the words of the subject and carries on the repetition of the principal theme. The fugue must have the right and natural declamation of words. The words that belong together can not be separated as the treatment of the text is never arbitrary. In choosing words for the theme and counterpoint care must be taken that both can be executed with ease, by the same and different voices, in the tonic, dominant and nearly related keys. The range should be about a sixth and at the extreme not over an octave.

The Counter-Subject.— The counter-subject is a supplementary melody intended to accompany the subject and the answer. The subject and counter-subject are written in double or invertible counterpoint. Sometimes the intervals have to be varied to fit a Tonal subject or answer. After the entry of the answer the subject can be changed and after the entry of the subject the answer can be changed.

The Stretta.- Stretta comes from the Italian word stringere meaning "to bind together." The stretta binds together the subject and answer by causing them to overlap. In this hurrying together of the principal parts the subject or answer must lead. All parts enter most satisfactorily when at intervals of a fourth or a fifth. Different subjects yield to different degrees of closeness, but it is always desirable that strettas come close and closer at each recurrence. If strettas are well arranged they will add much to the interest of the fugue. Sometimes when the answer follows the subject it will not form a stretta, but by letting the answer lead, a stretta may be formed. If strettas can not be formed at all, then it is necessary to alter the subject or answer or both. The subject can be altered after the entry of the answer, and the answer can be altered after the entry of the subject. With a slight altering of the subject or answer a canon can often be made which is called a stretta. When the subject and answer are worked by inversion, it is called stretta by inversion. Replies can be made by augmentation, by diminution or by contrary motion. The stretta is the climax of the fugue.

The Exposition.- The announcement of the subject, answer, counter-subject, or the consecutive entry of all parts is called "exposition". After the exposition which may be short comes a development of the musical ideas, free imitation and double counterpoint according to the ingenuity of the composer. Variety must be given, but unity must still be preserved.

The Less Important Parts

The Episode.- The ear grows tired of the repetition of subject and answer and so it becomes necessary to have some sort of an interruption. These few bars which are added for the sake of variety are called an "episode." There are two kinds of episodes: one which forms a strong contrast by being entirely different from the fugue, or better than this, one made up of imitations formed from fragments of the principal parts of the fugue. It is often modulatory in style. There are no rigid rules for an episode and so the composer can show his originality. One episode may follow another and may be employed between different entries as well as different sections of the fugue.

The Pedal.- Toward the end of a fugue is usually a place for a sustained bass note called pedal or organ-point. Two part fugues can not have pedal, but it is essential when dealing with three or more parts. The pedal is usually the tonic or dominant or both, and upon this the points of imitation are based.

Example: Final section of "Kyrie Eleison" - '5th Mass by Haydn.

The Coda.- The coda is an independent passage to give a more determined and elaborate close. All or a part of it may be harmonic rather than contrapuntal. The end is announced by dominant or tonic pedal and in the latter case a plagal cadence. The interest in the fugue increases toward the end. The greatest effect should be reserved for this purpose. The fugue ends often with a lengthened plagal cadence and sometimes with a tonic pedal. The latter is used only when the tonic pedal has been introduced before. The codetta is a short coda.

SECTION II

Part Singing (Jadassohn)

The strict fugue is used more in vocal than in instrumental works. The repeated words often fit in well with the recurring counterpoint.

The Two-Part Fugue.- A fugue with only one subject and one answer stands in contradiction to the nature of the fugue. These scanty restrictions would make the vocal fugue ineffective.

The Three-Part Fugue:- In the three-part fugue it is necessary to have two counterpoints and a subject. These are made use of by different inversions throughout the fugue. The same counterpoints with the subject or answer may be used in such a manner that they overlap and form a stretta. Half or whole cadences are not employed at very frequent intervals throughout a fugue. All parts do not have to participate in each entry of the subject and answer in the development.

The Four-Part Fugue.- A strict fugue of four parts is usually formed by two counterpoints recurring at least at the principal entries. The fourth part nearly always remains free. The first counterpoint is a continuation of the theme and the second a continuation of the first counterpoint. It is carried out by the same rules as the three-part fugue. The words must fit so that the subject and answer will be of the same length.

Example: "Honor Praise and Glory be to Thee."

"The Seasons" -(Haydn)

One frequently finds in Händel's works that the theme after manifold expositions appears in the soprano towards the end of the fugue accompanied by the other parts harmonically.

The Five-Part Fugue.- The five-part fugue is usually not practical for vocal works. However, Bach has written a wonderful five-part fugue in the "Kyrie" from the B Minor Mass. It is exceptionally sublime. The movement is general in all five parts. The chorus is composed of two sopranos, an alto, a tenor and a bass.

The Eight-Part Fugue.- The eight-part fugue or double chorus is best presented as a double fugue. Händel uses the following method. The first chorus a measured subject in one part while the counter theme is brought in at the same time by the second chorus. After this the two choruses alternate with their entries of theme and answer and at the end join in a four-part fugue. The lighter parts will seldom act independently.

The Double Fugue.- In the double fugue there are two themes which are introduced and developed. These themes may appear at once and be developed together. Or, one theme may be brought to an issue before the second appears. It usually appears after a half cadence. The first theme associates itself with the second, forming a counterpoint and they are developed together. The third form of double fugue is one in which the first theme is introduced and worked out in all its parts. After a half-cadence, the second theme is worked out in its turn. At last both themes are brought together for development. Both themes can not appear exactly at the same time, but one must appear a little before the

other. There must be a rhythmic contrast in the themes as real parts. A great variation can be produced in the stretta by the contracted entries of 5, 6 or 7 parts. Sometimes the theme is sung by the same part in both choruses, or the first four entries may be given in such a way as to unite both the choirs into one. This is done to bring out the principal parts fully and strikingly before the choirs separate or alternate. In the eight-part fugue of "Israel in Egypt," "I will sing unto the Lord," the theme is taken up by all the altos and tenors of both choirs in unison. With measure 4, the coda of the theme, the parts divide, but the tenors and altos remain united. At measure 9 the fugue becomes double chorused but only with measure 12 are there more than four parts developed. Toward the end of the fugue both choruses are united into four parts. It is very difficult to handle eight parts. Many combinations can be made as: bass and soprano united, the soprano of one chorus and the alto of another, the alto of one united with the alto of another, or combine both choruses into four parts.

"Choral" Fugues.- "Choral" fugues are somewhat rare.

The form of the choral fugue is as follows: one theme is taken which is a part or the whole of a choral melody. (Few chorals are suited for the purpose.) It is more effective if the choral melody enters in the middle of the fugue accompanied by the other parts by thematic entries or contrapuntal motives. The choral melody enters at suitable places and is allowed to rest after each pause, the accompanying parts, however, continue their fugated movement until the melody commences again. In Bach's "Passion of Saint Mathew", the chorus, "O Lamb of God innocent," enters as the leading part

to both choruses. The theme and counterpoint must be arranged so that one or both will accompany the choral, for it must not be accompanied by new material.

Counter Fugue.-- This type of fugue is very rare. The theme and answer may be given by two parts in similar motion and the third part brings in the theme in contrary motion. The fourth part must answer it in contrary motion.

Free Fugated Movements.-- Free fugated movements were used by old as well as modern writers. They are not treated with the strictness of a real fugue and must not be considered as a fugue. Licenses are permitted in Fugato movements, as they are called, which are not allowed in fugue. This movement of ten stands in the middle of a composition which is not strictly contrapuntal. Free and strict styles often alternate and a fugue though strict may have a free ending.

Fugue of Imitation.-- In this the answer is nearly always similar to the subject, but the composer is at liberty to introduce some changes and to curtail it as he sees fit. The answer may enter at a favorable moment as there is no fixed time for it to follow the subject. The answer may be in the tonic, dominant, subdominant, mediant, submediant, super-tonic, leading tone, or their compounds. Any fugue can be transformed into a Fugue of Imitation by modulations and imitations of the subject and counter-subject. It is made up of fragments of materials and is not treated with the regular severity of the real or tonal fugue.

"The Rose of Sharon" - Mackenzie

(Used in Prout - "The Fugue," as a fugato example)

The image displays a handwritten musical score for "The Rose of Sharon" by Mackenzie. The score is written on five staves. The first staff is a vocal line in treble clef, featuring a series of rests followed by a melodic phrase. The second staff is labeled "Chorus." and is in bass clef, showing a complex, rhythmic melody. The third staff is labeled "Basses of Orchestra" and is in bass clef, featuring a melodic line. The fourth and fifth staves are also in bass clef and show further orchestral parts, including a prominent bass line. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs.

There are no consecutive entries at the same distance of interval. The orchestra parts are very independent. The subject varies upon nearly every repetition. This is a very good example of the modern free treatment of a fugue.

PART II

THE HISTORY OF THE FUGUE

The history of music from the 11th to the 15th Centuries is that of slow growth of vocal music. Polyphonic music developed out of the folk song. The fugue did not mean the same to the ancient writers as it does to the modern writers. It was contrapuntal imitation of which the melodies of plain chants formed the subjects and is now called "canon". Canon was originally similar to the "round." Guillaume Dufay, a Belgian of the 14th Century was credited with the invention of pure canonic imitation. Under Joannes Okeghem, a pupil of Dufay, imitative counterpoint reached its height. To Willeart's two-choir plan Garbrieli added a third choir. He employed alternate singing with the massing of voices and combinations of all parts in freer and grander manner.

"The organ fugue, fantasie and toccata developed out of the *ricerare*, *canzona* and *toccata* of the Venetians. The form of the modern fugue, with its relation to tonic and dominant in subject and answer, its counter-subject, episodes, *stretti*, etc., and its balance of keys, was gradually established by the Italian, Dutch, Flemish, and German organists of the 17th Century. Frescobaldi is the earliest known composer to write fugues in the modern sense of the term"- Dickinson's "The Study of the History of Music," pages 74, 75.

The name fugue was derived from a certain style of Italian lyric poetry. It was applied to vocal works, based on this style of poetry, which were set to music for one or more voices. The lines of the poems were short. It is an ancient word but modern

in its creation. Fugue was introduced into church music when contrapuntalists had thrown off the obligation imposed upon them of always writing plain chants. The fugue originated with the early contrapuntal writings of the Belgian School. Little was accomplished until after 1600. The 17th Century showed a decided advance and the fugue took a prominent place in both vocal and instrumental compositions. By the end of this century there were many excellent fugues. Germany was especially interested in this type of music. Fugue was perfected by Bach and Händel.

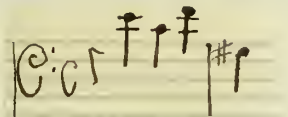
Older fugue writers were governed by the rule that if the subject began with the octave of the tonic and descended to the dominant, the subject should be heard first in the treble so that the end would come with the tonic in the bass. If the subject began with the tonic and rose to the dominant, the bass should be first and the treble end it.

The real or strict fugue was the most ancient form, as the older system of tonality did not lend itself to the tonal fugue. The limited fugue was similar in every way to canon.

The Perfected Fugue

There are many names of importance connected with fugue writing. The more important names are: Bach, Handel, Haydn, Mozart and Cherubini. Those of somewhat lesser importance are: Mendelssohn, Beethoven, Schumann, Brahms, Berlioz and Graun. Bach and Händel carried the fugue to a perfection beyond further progress. At this time fugue was the proper style of writing. Bach did not adhere in many points to the laws laid down by the old masters. Certain fugue

tunes were common property, as "Cum sanctis tuis" in the Requiem by Mozart and Händel's theme from the Messiah "And with his stripes."



Bach invented the majority of his fugal subjects. He rarely drew on the common stock. Händel frequently took themes of others, but made them his own by his treatment of them. Bach was the greater colorist with richer effects. Händel achieves greater sweetness, but his variety of treatment was not so great. Bach's vocal fugues were instrumental in treatment. Since the time of Bach the fugue has taken on a very definite form. Händel glorified purely contrapuntal vocal music by his grand yet simple conceptions and breadth and flow of his melody.

PART III

List of Fugues Used as Illustrations

- Buxtehude - "Erhalt uns, Herr, bei dem dein Wort"
- Bach, J. S. - "Es ist nichts gesundes an meiner Liebe"
- Handel, G. F. - "Preserve him for the glory of thy
name" (Saul)
- "And with His Stripes" (The Messiah)
- Leo, Leonard - "Tu es Sacerdos"
- Graun, C. H. - "Christus hat uns ein Vorbild
gelassen"
- Haydn, Joseph - "In Gloria Dei Patris" (Fifth Mass)
- "Kyrie Eleison" (Fifth Mass)
- Mozart, W. A. - "Kyrie" (Requiem)
- Cherubini, L. - "Cum Sancto Spiritu" (Second Mass)
- Brahms, Johannes - "Es ist das Heil uns kommen her"
(Motetten)
- "Requiem" number III final section
- Berlioz, Hector - "Quaerens me" (Requiem)
- Mendelssohn, Felix - "42nd Psalm" final fugue
- "Hymn of Praise" number VII central section
- "Sing Ye to the Lord" (Hymn of Praise)
- Patten - "I will praise thee" (Isaiah)
- Stainer, John - "Be Everlasting Praise" (Daughter
of Jairus)

PART III
THE DEVELOPMENT OF THE FUGUE EXAMINED
THROUGH THE MEDIUM OF FORM

Let us examine the form of a number of fugues so that we may better understand the treatment of some of the leading writers from the time of Buxtehude down to the present day. The number of examples by different authors is somewhat limited due to lack of materials to work with. A number of examples have been taken in part from Prouts "Fugue" and "Fugal Analysis."

1637 - 1707

Buxtehude - Fugue on a Choral-Erhalt uns, Herr, bei deinein Wort"
(Prout)

Section I

Choral is announced as a fugue subject in the tenor and answered by the alto Measure 8 - bass pedal point.

The subject and not the answer is given in the bass as this part has the character of a canto fermo. It gives nothing but the simple choral throughout the fugue.

The canto fermo is in notes of the same length as the other parts instead of being longer.

Section II

Measure 10 begins the exposition of the second line of the Choral.

Irregularity - The theme in ornamented form appears in the tenor and is imitated in stretta

in the next measure by the soprano.

Measure 13 - The answer is repeated in the tenor which has just given the subject before.

The entry of the bass concludes the section.

Section III and IV

Order of entry - Subject in alto, answer in soprano, and again in the tenor, subject in the alto. This section is completed by the canto-fermo on pedals.

The whole is composed of four short expositions of different subjects. The accompaniment at all times except the first by independent counterpoint. This illustrates the simple way in which the early fugue was treated.

It will be remembered that Frescobaldi, Pachelbel, Buxtehude, and Reinken exercised considerable influence on Bach's early education. Buxtehude's influence was more on instrumental than vocal music, but his works, though free, have little value to modern ears. (Mathew's - History of Music)

1685 - 1750

Johann Sebastian Bach - Double fugue on a Choral from the Cantata

"Es ist nichts gesundes an mienem Liebe"
(Prout)

First Section - 1-21

A - Exposition of subject I, entry of lines 1-2 of choral.

Second Section - 21-41

B - Counter-exposition of subject I with inverted parts. Entry of lines 3 and 4 of choral.

Third Section - 41-58

C - Exposition of second subject, and in combination with lines 5 and 6 of the choral.

D - Episode.

E - Further entries of subject II, and combination with lines 5 and 6 of the choral.

Fourth Section - 58-74

F - Combination of the two subjects.

G - Combination of the two subjects with lines 7 and 8 of the choral.

This fugue is a kind of a summary of the main kinds of treatment of a fugue. In this we find close fugue, double fugue with separate expositions for each subject, fugue on a choral, and accompanied fugue. The "cornetto" spoken of in this fugue was a wood wind instrument which is now obsolete. This is his only fugue which has an obbligato for the trombones.

The choral introduced by the wind instruments is best known as: "O Sacred Head, once wounded", although it also belongs to the German Thirty-Eighth Psalm as "O Lord Rebuke me not in Thy Wrath."

As it is a choral fugue it does not divide itself into three sections as a simple fugue. The form of the fugue depends on the way the choral is introduced. Two lines of the choral are given at the end of each section.

The first half of the fugue has independent accompaniment for the three upper string parts. In the bass the first line of the choral is given in augmentation.

There are ten real parts between the voices and the instruments. This choral is treated fugally and given in augmentation in the soprano. Both subjects are taken from the choral itself. The first notes of the subject are a modification of the last line of the choral, while the second is made up of the first line. In the First Section the three groups - chorus, strings, and wind instruments - each make a perfectly complete and correct harmony by themselves.

In the second section Bach shows an astounding mastery of technical resources. It is introduced by the same prelude as the first section with the first line of the choral by augmentation of the bass. As the third and fourth lines of the choral are the same as the first and second lines, he repeats the whole first section, but to avoid monotony he inverts the parts. He has exchanged the parts in Section I of the soprano and alto, and the tenor and bass in the Section II. This necessitates many changes in the string parts.

Section III. It is not uncommon in Bach's choral fugues, when the subject is introduced for the first time in the middle of a movement to find the first note altered so as to make the connection better. In measure 45 the entry of the soprano is real. Later both real and tonal are used. At measure 47 there is the only episode in the fugue.

In Section IV, subjects I and II are combined. Pairs of voices take the subject and answer together and are different from those of Sections I and II. the melody of the choral is in the old plagal mode, hence it is necessary to end on a major chord to preserve the characteristics of the melody - so it closes with the

dominant.

It is an astoundingly clever fugue, with a beauty of expression and a depth of feeling which places it above technical display.

(In the following analysis, the letters T, A, S, B, stand for tenor, alto, soprano, bass.)

(1685-1759)

G. F. Händel - "Preserve him for the glory of thy Name"
(Saul)

First Section

A Exposition T, A, S, B.

B - Episode I.

C - Additional entries,, with partial stretta.

Middle Section

D - First group of middle entries with stretta
in all voices.

E - Connecting measure.

F - Second group of middle entries, with partial
stretta.

G - Episode II.

Final Section

H - Answer in A followed by subject in B and S.

I - Episode III.

J - Final stretta followed by coda.

This is a tonal fugue with no regular countersubject. The counterpoint accompanying the various entries illustrate the difference between Bach's and Handel's fugues. Handel's writing

is simpler. The voices move together in plain three and four-part harmony instead of florid counterpoint.

Measure 8 is a good example of deceptive cadence. The second episode is made up of a modified form of the latter part of the subject.

G. F. Handel - And with His Stripes (the "Messiah")
(Prout)

First Section 1-29

A - Exposition S, A, T, B.

B - Codetta and additional entry S.

Middle Section 29 - 63

C - Episode I

D - First group of middle entries - S, T, B, have
the subject and B, the answer.

E - Episode II

F - Second group of middle entries A, S.

G - Episode III

Final Section

H - Entries S, B.

I - Episode IV.

J - Entries S, B.

K - Coda

There is a large number of codettas which are interposed between every pair of entries until the final section. At measure 37 the answer is real. The last episode is artistically constructed. It is made up of a sequential treatment of the codetta and introduces the final group of entries. In measures 35-37, the order of entries is reversed and the answer leads while the subject replies. Neither the A nor T have the subject or answer in this

whole fugal group. There are a few measures of coda and the chorus breaks into the next chorus, "All we Like Sheep." This same subject was treated by Bach in an instrumental fugue. The treatment differs very widely.

(1694-1746)

Leonard Leo - Triple Fugue - "Tu es Sacerdos"

("Dixit Domini" in C)
(Prout)

First Section 1-48

A - Exposition S, A, T, B

B - Treatment of the subjects separately, in
place of an episode

C - Counter exposition

Middle Section 48-85

D - Treatment of the subjects separately

E - Group of middle entries

F - Stretta on the third subject

Final Section 85-132

G - Stretta on subjects I and II

H - Stretta on subject I in augmentation

I - Partial stretta on subjects II and III

J - Final entry of subject I augmented

K - Coda

This fugue, as nearly all other three-part fugues, is tonal. In the later appearances the subjects themselves are varied and appear often in partial entries. This fugue was written within a few years of the writing of the "Messiah" by Händel. It is almost devoid of modulation. The exposition is incomplete as the subject

is not heard in all voices. A fugue with more than one subject, treated in this irregular manner usually has an episode, but this has none.

The three answers lead the subjects in the counter-exposition. Measure 77 - the stretta on the third subject takes the place of an episode and leads back to the tonic key.

Another unusual thing is that the subjects never appear in their original form. More unusual than this is the fact that the three subjects are never heard together. A free coda of plain chords concludes the fugue.

1701-1759

C. H. Graun - Double fugue - "Christus hat uns ein Vorbild gelassen"
(Prout)

Section I 1-17

- A - Exposition of subject I - B, T, A, S,
- B - Codetta
- C - Counter-exposition

Middle Section 18-27

- D - Exposition of subject II
- E - Additional entries
- F - Episode

Final Section 28-81

- A - First combination of the two subjects
- H - Stretta on subject II
- I - Middle group of entries, mostly in stretta
- J - Second episode
- K - Final group of entries
- L - Coda

This is a specimen of the rarer kind of double fugue, that is, one in which each subject has a separate exposition before each is heard in combination. Subject I modulate from G.E. In the counter-exposition, the tenor entry takes the form of the answer as it so frequently does in tonal fugues.

The exposition of the second subject is less regular than the first, just as in the middle entries of a simple fugue. Measure 18 - The semi-tone from A to E sharp is answered in measure 20 by a tone E to G the result being that A major is not answered by E major, but by a simple transposition a fifth higher without leaving the key, although according to strict rule this is irregular. Measures 28-31, 33-35 the first subject is combined with the second answer and the second subject with the first answer. The answer of the first subject implies a modulation. The second subject does not fit, so the composer takes the second answer also in the key of A.

Measure 26 - The episode starts with a short canon founded on the subject. At measure 57 the first answer is given in the bass by augmentation and is imitated an octave above by the tenor, also in augmentation. This piece of irregular canon is accompanied by another canon, for the soprano and alto are founded on the first notes of the subject.

(1732-1809)

Joseph Haydn - "In Gloria Dei Patris" (Fifth Mass)
(Prout)

First Section 1-22

A - Exposition - B, T, A, S with additional entry B

B - Episode I

C - First group of middle entries - first stretta

D - Episode II

E - Stretta II

F - Episode III

G - Stretta III

H - Episode IV

Final Section 65-90

I - Stretta IV

J - Episode V

K - Final stretta

L - Coda

This fugue is clear in construction though free in form. It resembles the "Kyrie Eleison", page 26, in the infrequency of the appearance of the subject in its complete form.

The answer is tonal and there is a regular counter-subject. The end of the counter-subject on its first appearance produces a deceptive cadence.

With the beginning of the middle section, there is a short canon in the bass and soprano and at the same time the subject in the tenor is imitated in the alto.

The third episode is the longest and the most important. It begins with a sequential treatment in the soprano of the first part of the counter-subject accompanied by a counterpoint in the alto in contrary motion. The tenor entry is a variation of the beginning of the subject treated sequentially and imitated by the altos. The bass continues the sequence previously heard in the soprano.

Joseph Haydn - "Kyrie Eleison" (Fifth Mass)
(Prout)

Section I 1-14

A - Exposition B, T, A, S with additional entry B

Middle Section 14-55

B - Episode I

C - First middle entry B

D - Episode II

E - Second middle entry A

F - Episode III

G - Third middle entry S

H - Episode IV

Final Section 56-70

I - Stretta on inverted subject

J - Partial entry of subject B leading to -

K - Dominant pedal point

L - Coda

After the exposition the subject appears only once in its complete form (44). This is an example of unity of design in a free treatment. The counter-subject is a near approach to a regular one. The answer is tonal. One will notice that the middle entries are isolated. About one-half of the total fugue is episode.

Contrary to the formal rules the bass enters twice in succession. The second episode is made up from the last notes of the subject.

The third episode is the longest and most interesting. It is founded mostly on the inversion of the preceding episode.

At measures 38-41 there is a sequential imitation. Measures 41-43 are developed from the last notes of the subject. The next episode is a continuation of the last notes of the subject.

The fourth episode leads back to the key of the final section. This begins with a partial entry of the subject by inversion in the bass and followed by the tenor in inversion. Measures 59-60 are somewhat unusual because of the rests.

(1756-1809)

W. A. Mozart - "Kyrie" ('Requiem')
(Prout)

Section I 1-15

A - Exposition B, A, S, T

Middle Section 15-38

B - Episode

C - Entry of subject SI and BII

D - Entry of TI and SII

E - Entry of BI and AII

F - Stretta I by SI, TII, BI, TII, AI

G - Stretta II modulating at 33 - variations of
BII, TII, SII

Final Section 39-52

H - Pair of entries BI, SII

I - Second pair of entries AI-BII var., SII var,
AII var., SII var.

J - Coda

These two subjects resemble Händel's "Joseph", but the treatment is entirely different. Händel's is in a major key and not a genuine double fugue. The subject in the bass is only occasionally employed as a kind of canto fermo, and as a whole is

free in construction.

Mozart's is one of the finest of double fugues, though he does not hold to the rules of the old school, as he modulates to unrelated keys. The second subject is written so that it will combine with the first subject both in the octave and the twelfth. This is done by avoiding the interval of the fifth and using the sixth instead in such a manner that when it is inverted it will give the fundamental chord of the seventh. In the first section the inversions are only in the octave.

The only episode is found at measure 15, and is half a measure in length. It is formed by prolonging the last notes of the second subject. At measure 17 both subjects are inverted in the 12th. At measure 30 Mozart deviates again from the rule by making the subject appear twice in the same voice. In measures 32-33, both subjects are in an unrelated key and the inversion is again in the 12th. The stretta takes the place of an episode.

In the final section, the subjects appear in their original positions except that the second subject is an octave higher. The altering interval is used in place of a modulation. The mission of the third in the final chord is to give an antique, ecclesiastical character to the close.

(1760-1842)

L. Cherubini - "Cum Sancto Spiritu" (Second Mass)
(Prout)

First Section 1-39

A - Exposition T, B, A, S

B - Episode I

C - Counter exposition

Middle Section 39-149

- D - Episode II
- E - Group of middle entries
- F - Episode III
- G - Stretta I
- H - Episode IV
- I - Entries by inversion
- J - Episode V
- K - Isolated entries
- L - Episode VI

Final Section 149 - 178

- M - Entries with stretta II and inversions
- N - Dominant pedal with stretta
- O - Final and closest stretta
- P - Coda

This is a real fugue with somewhat free treatment. It has an orchestral accompaniment which is mostly in unison or octaves. The two subjects are announced simultaneously, but instead of the answers being given immediately there is a codetta in canon founded by the prolonging of the last notes of the second subject.

The episodes throughout the fugue are founded on canon. The first is formed on the last notes of the first subject, the second on a modification of the codetta, the third on the first notes of the first subject, the fourth on the free imitation of the second subject direct and inverted, the fifth on the codetta, the sixth on both subjects.

In the final section the first subject, direct, is accompanied by the second subject, inverted. The second answer is inverted and placed above instead of below. At measure 144 there is a combination of the first subject and its own inversion. From measure 148 to the end there is no more exposition and the fugue becomes extremely free. This is often found in modern fugues.

In his treatise, Cherubini forbids modulations to an unrelated key, but he evidently forgets this in his seventh episode, for he goes to unrelated keys.

In the coda the time is quickened and the composer abandons his fugal style. The scale passages of the subject appear from time to time. This coda serves to bring the fugue to a brilliant climax.

(1883-1897)

Johannes Brahms - "Motetten"

"Es ist das Heil uns kommen her." - A choral Fugue.

This is a very interesting fugue with three subjects. The first subject is devoted to the first part of the first line of the choral. The second subject is given to the last half of the same line. The first half of line two takes the first subject while the latter part takes subject two. The third subject is brought in with line three.

Part I

Order of Entries: T, A, S, BII

T, T, A, T and B

Measures 6 - 8 there is stretta

Measure 11 Inversion of part of the Subject in A

Measure 12 Inversion of part of the subject in B

Measure 11 - Bass II gives the subject in half notes instead of quarters (in augmentation)

The answer is real

Part II

Line II, Part II, Order of Entries: A, S, B, T

S, A(inverted),
S(inverted),S

Measure 17-19 Stretta

Measure 23 - T (subj.I), A (s₁) S(s₁), B(s₁) Ts₁, A(s₁)

Measure 28 stretta. Also A is in prolonged notes (augmentation)

Line II, Part II

Measure 35 - A (subj.II)

Measures 16-17 Stretta

Measures 18-20 canonic imitation

Measure 21 - Bass II makes its first entrance.

Measure 28 The alto subject begins with a half note in place of a quarter.

The answer is tonal. One-eighth of a measure later the tenor takes the answer and repeats it again a tone lower. After this entrance of the alto it immediately repeats the subject a tone lower.

Measure 32.- The alto takes the answer while the bass II takes the same figure an octave above.

Measure 33 - The subject is given in prolonged notes. In the same measure we find the answer in inversion.

Measure 35 - The second subject enters again in the order A, S, B, T, S.

Measure 38 - T and S form a stretta.

Measures 40-42 - Canonic imitation formed from a part of the subject.

Measures 42, 44-S has the subject inverted.

Part III

Third subject entries : T, A, S, B, T, T, T, BI, BII

Measure 50 - The subject is repeated three times by the tenor. The last time it appears in the original key.

Measure 53 - Bass II gives out the subject in half notes. This is followed by an episode.

Measure 61 - The coda begins in canonic imitation based on Subject I.

Measure 64 - Another imitation also a part of subject I begins. The half notes given by bass I and bass II, against the more rapidly moving upper voices lead up to a strong ending.

Brahms, "Requiem" Number III - final section.

Order of Entries T, S, A, T

After this exposition the fugue is instrumental. This exposition starts in the midst of the orchestration. When the orchestra parts are written on the same score with the voices, it becomes very confusing.

(1803-1869)

Hector Berlioz - (Requiem)

"Quaereus me"

First Section

Order of entries: S, B, T

T, S, BI and BII, T, S

Measures 15, 16 - Codetta

Middle Section:

31-51 Episode

31-39 Canonic imitation

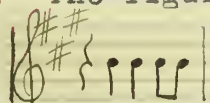
39-51 Canonic imitation of a different figure

Final Section

Order of entries - S_{II}^I , A_{II}^I , B_{II}^I , A_{II}^I , S_{II}^I , A_{II}^I , B_{II}^I

Measures 77-84 Coda

This fugue has a real answer and no regular counter-subject. The figure (39-51) used a great deal in the middle section



continues almost through the final section.

It is confined to the two bass voices except from measure 59 to 62 when it is heard in the tenor.

At the beginning of the fugue there are but three voices S, A, T. Just previous to the middle section each divides. The entries in the first and final sections come in with great regularity except at measures 57, 62, 66, where they enter a half measure late.

As a whole the "Requiem" is one of the most satisfactory of Berlioz compositions.

(1809-1847)

Felix Mendelssohn - Bartholdy - final fugue ("Forty-Second Psalm")
(Prout)

First Section 3-30

A - Exposition T, A, B, B

Middle Section 31-94

B - Episode I

C - Isolated entry of part of the subject

D - Episode II

E - Group of partial middle entries with stretta

F - Episode III

G - Stretta II

H - Episode IV

Final Section 95-152

I - Entry of subject in T with stretta in orchestra

J - Episode V

K - Partial entry of subject with new combination

L - Repetition of the same with the last notes

augmented

M - Coda

This is a fugue with an independent florid orchestral accompaniment. It is a tonal fugue which approaches the fugato style. It is so free as to be difficult to analyze with certainty. It is preceded by an introduction of 46 measures.

The introduction of the subject is accompanied by a two-part harmony in the figure of a florid quaver for the basses in the orchestra. The subject modulates to the key of the dominant. At measure nine the first irregularity comes when the answer by the alto is real, although it ends with a minor rather than a major third as this avoids modulating into an unrelated key. At measure 23 the answer given by the bass is tonal, according to the rule, but it lacks the final note.

The middle section is very free and is little more than a fugato. The subject is divided into two ideas. There is no complete entry of the subject, although the chief features are treated

separately. The contrapuntal style is abandoned by the voices which move together in massive chords, while the entry of the design is preserved by the independent orchestral accompaniment. The rhythm of the first four notes of subject is persistently maintained by the basses, trombones and organ while the upper voice gives seven measures of the subject direct and inverted.

It is difficult to find where the final section begins. Measure 95 has pedal point which is very seldom found in a middle section. Measure 108 - there are modulations to B flat and D minor. Such modulations beyond the tonic and dominant keys are seldom found in a final section. In Bach's Choral fugues, independent entries of the subject in the orchestra are quite common, but they are seldom used in modern fugues.

This is an effective chorus and is a good illustration of freedom in modern fugue writing.

Felix Mendelssohn - Bartholdy - "Hymn of Praise"

The central section of number seven is a tonal fugue

First Section

Order of entries T, A, S, B

Middle Section

Episode measures 13-17

Measure 17 entry of S

Measure 20 entry of A

Measures 23-24 episode

Final Section

Measure 25 B and T in stretta

Measure 29 entry of S

Measure 42 entry of S

Measures 46 coda.

This little fugue is sandwiched in between two other sections both of which start with canon.

At section H of the last section he brings in an exposition of three voices while the bass has organpoint.

Felix Mendelssohn Bartholdy - "Hymn of Praise"

"Sing Ye the Lord, and ever praise His holy name"

Section I

Order of entries B, T, A, S

Measures 15-18 codetta

Entries T, B, A with incomplete entries in the B and T

Entry of subject (28)

Measures 31-35 exposition

Section II

The second subject is a modification of the first.

Order of entries: T, A, S

Measure 39 B, A, S, B and T. All with subject I

Measure 51, subject II S, B and T incomplete entries

At measure 51 there is an incomplete entry of the A
with the S

Section III

Order of entries: subject I- A, S, T and B

Measure 70 episode

Measure 78, A enters with subject II

Measures 80-85 episode

Measure 86 entry of A, subject I

Measures 88-100 coda

Measures 64-73 organpoint in the bass

Patten - (Isaiah) - "I will praise thee"

Moderato - "For the Lord is my strength and song"

Order of entries A, T, B, S

The exposition is all that is given

The fugue is tonal

"He also became my salvation"

Order of entry T, S, B, A

Exposition only is given. This is not according to the strict rules for exposition.

John Stainer - (The Daughter of Jairus)

"Be everlasting praise"

First Section

Order of entries: B, T, S, S, A, T, B

Middle Section - (34)

Exposition measures 34-43

Measure 36 - modified subject in S

Measures 40-42 - Canonic imitation founded on the countersubject.

Final Section

Union of all parts on the subject

Measure 53 - Answer in S

This illustrates a simple type of modern fugue. The fugue is tonal. The counter-subject, although it does not appear in the exact form each time, still is sufficiently strong to be easily

identified when used in canon form.

PART IV

SUMMARY

From examining these different types of vocal fugues according to their form, the following conclusions may be drawn:

1. That as one-third of the rules in our modern text-books are drawn from the fugues of Bach, it may well be said that he freed the fugue from its narrow confines.

2. That Bach's technical skill has been unsurpassed by any other composer up to the present day. He has given the fugue its form and, as we have seen in the chorus from "Es ist nichts gesundes an mienem Liebe," he seems to give a summary of all the main kinds of treatment of the fugue.

3. That Händel's position as perfecter of the vocal fugue is due to his simplifying the fugue and making it singable by the average trained choir. He obtains greater sweetness than Bach and also his voices move less rapidly than Bach's voices. He gains an effect by not carrying his fugues to completion and by making the parts harmonic in structure.

4. That the independent entries of the subject in the orchestra are rare in modern fugues.

5. That the modern fugue tends towards still greater freedom of treatment.

6. From examining a number of modern programs, it appears that there are fewer fugues written at the present day than in the Eighteenth Century.

7. That in some modern compositions a short fugue or a

part of a fugue is used to heighten the interest of the whole composition.

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